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life disclosed is no different from that pictured in Terence, and that in all probability Terence and Plautus showed excellent judgment in their practice of contamination, i. e. of fusing two plays of Menander's into one. The plots above disclosed seem to be meager in the extreme and while there would be undoubtedly opportunity for a certain amount of comic effect, at the same time it must have seemed to a robust Roman rather weak. Definite judgment, however, on these matters must be reserved until the fragments are printed. It seems, in general, that the discoveries of recent years, both in Eastern excavations and Western libraries, of long lost books have not contributed essentially to the Greek and Latin literatures as we had them before, and it is a fair supposition that the cream of the Greek literature as well as the Latin has really escaped the ravages of time. We may, therefore, reconcile ourselves to what has been lost. It is true that we should like to have more plays of the great Greek tragedians and some of the works of men like Archilochus or Hipponax. It is also true that historians would welcome a complete edition of Livy or of Tacitus, but the influence of ancient literature upon modern life and thought has apparently not suffered from the wholesale destruction of what must have been largely a mediocre class of writers.

SOME CONSIDERATIONS ABOUT THE TEACHING OF GREEK ART

(Concluded)

Let us now look at the question from a somewhat less theoretical point of view. I speak, of course, as a Grecian to Grecians, but naturally much that is urged of the value of a knowledge of Greek art applies also to knowledge of the art of other peoples, so that in stimulating a taste for the art of the Greeks we should most likely be suggesting a wider interest in the whole subject of artistic expression. Surely such a result could not be other than desirable.

But first of all it is a natural question to ask what direct benefit we may reasonably expect to inure to the general student of Classics from a study of Greek art. In the early years of his work on the Greek language there must inevitably be much drudgery; this would, of course, be true in beginning any language, but it is especially true in the case of a highly inflected language like Greek. Its literary excellences cannot possibly be made clear until some facility in reading has been acquired. Perhaps this disadvantage is not so serious as it might seem, because for immature minds the chief

value of all study is disciplinary. The idea that the power and beauty of fine literature can be *taught* to an average company of lads and lasses is a chimera. But Greek art and Greek literature manifest the same spirit to a very marked degree, and some acquaintance with the masterpieces of Greek art brings the student more quickly and immediately into contact with Greek ideas than is possible when the written word is the sole medium of the impression. Thus the pupil who takes an interest in the artistic side of Greek life and thought ought to find thereby some stimulus in his study of the language. Suppose, for example, he can be given a clear impression of the Athenian Acropolis; how fruitful a seed may have been implanted within him! How much to suggest high thought, beauty, the influence of that intellect which has permeated our western civilization may here make its appeal directly through the eye! Here we may see the working of primitive artistic impulse as it embodies itself in form under the influence of religious legend; here the growth of this impulse may be traced, as it passes into higher forms of art, and realizes its ideal. May we not hope that some impression of such ideas can be conveyed as a seed with a promise of growth even to immature minds? Are not such ideas especially likely to have in them seeds of growth, and in later life, when one's attention is often necessarily drawn away from the things of the spirit, to provoke an interest which may bring relief and solace from every-day cares? and thus are these ideas not likely to make for the happiness and well-being which we seek? Furthermore, interest of this kind, involving attention to one of the important forms in which the spirit of Hellas has manifested itself, may be awakened among those who are unable to devote themselves to the task of reaching some conception of that spirit through the longer, though broader, road of language and literature; for I freely admit that this latter road, if one have time and patience to follow it, is likely to unfold to the traveller's view wider and clearer vistas into the Delectable Mountains. Nevertheless, the shorter road has a value quite its own, and it possesses at least one distinct advantage: It is less exclusively engrossing, and the general student is more likely to pass in it and from it to an interest in the art of peoples other than the

Greeks. Can we in these days afford to neglect the stimulus which should come from a more general acquaintance with the best of Greek art, and is it not worth while to try to extend this phase of Greek culture, so that it may reach in some degree that immense majority of students who will never feel the power of Greece in any other way? Vastly better is it, no doubt, from our point of view, if the liberally educated man shall get to know something at first hand of Homer and Aeschylus and Sophocles and Plato and others of the Greek masters, and shall also be able to see how the self-same rich intellect and imagination which they show appears once more in the treasures of Greek art. But if the whole is not attained, the part may still be of high value, especially when that part is likely to stir up an interest in the whole.

I do not of course now mean to suggest anything in the nature of special training in the study of Greek art for students of school and college. Such study as might be possible would be supplementary, not disciplinary, controlled perhaps in slight degree by examinations, and working its effect by its appeal to the imagination. If it be possible to open a young man's or a young woman's eyes, for example, to see the austere beauty of the Phidian art, and to look with enjoyment upon the softer but scarcely less beautiful art of the fourth century, or to understand what Keats meant when he felt in the presence of his Grecian urn that it could "express a flowery tale more sweetly than our rhyme", would not this be worth while?

Of course I understand that one of the practical difficulties in such study as I am advocating is that of illustration. This, it might be urged, will involve too great an expenditure of money. No doubt money would be necessary, but nothing like such sums as are constantly being spent for the equipment and maintenance of laboratories. Photographs in these days are comparatively cheap, and lantern slides representing a large selection of masterpieces may be had, especially from France and Germany, at low prices. At best, however, lantern illustrations are unsatisfactory except for the purely popular lecture, since they can remain but a short time before the student. Such publications, how-

ever, as the *Klassischer Sculpturenschatz* or the illustrations that go with von Mach's *Greek and Roman Sculpture* or Bulle's *Der Schöne Mensch* or the admirable *Kunstgeschichte in Bildern* are all inexpensive, and could readily be made accessible to students in the art room of a school or college. Such a room is indeed a necessity, if this side of classical work is to have added emphasis laid upon it, for only by actually and repeatedly seeing representations of the monuments of antiquity and studying them for himself can the student gain more than a fleeting impression.

It is moreover an added advantage in the educational value of any subject, if it can be so used as to stimulate our pupils to study books and illustrations, even in an elementary way, by themselves, for we are all of us, I presume, familiar with the criticism passed upon the work of American students, that they seem more eager to be taught and to attend lectures than to learn for themselves. Of course the problem of illustration will take on a different form in different places, especially if the student has a museum at hand. As many of you very likely know, an experiment is now being made in Boston, under the management of a representative committee, which has as its object to stimulate and to make more definite the interest of the students of the schools and of Harvard in the collections of the Museum. Here too, under its present enlightened management, the authorities of the Metropolitan Museum are only too glad to extend the usefulness of its collections. But, I believe, a great deal can be done when a museum is not at hand, by the use of such illustrated works as I have mentioned; if these are really well used, the occasional opportunity to get to a museum is tenfold more fruitful.

One of the matters discussed at the conference in Athens to which I have already alluded was the amount of special training needed by teachers in order to make school work in Greek art and archaeology effective. The general feeling among the French and Germans who participated in the discussion (they had had more practical experience than others), was that advanced special training was not needed by the teacher in schools. In other words,

a good classical scholar, who had been able to avail himself of such courses in Greek art and archaeology as many colleges now offer, ought, with the addition of some private study, to obtain an adequate preparation. Certainly those who have been able to get a year or so of study in the schools at Athens and Rome, even as general students of the Classics, should be adequately equipped.

I am aware that some people would say that this is no sort of training for the teaching of any form of art, Greek or other, and that such things should be presented only by artists and to practising students of art. To me this seems a false and ignorant view, which confounds history with practice and forgets that art is after all only one of the forms under which human intellect and emotion find expression. "Can no one", as Professor Gardner has well said (*Oxford at the Cross Roads*, p. 43), "but a playwright lecture on Greek dramas, and do such dramas only concern those who are going on the stage? Greek dramas and Greek temples are parallel embodiments of the Greek spirit, and he who would understand that spirit must understand something of both. It is not with a view to practice that such things are studied, nor merely to produce aesthetic pleasure, though pleasure will follow in its place. The study is historic; and Greek history, whether of politics or colonization or trade or religion or literature or art is all one; and every branch throws back light on the other branches".

It will hardly be claimed, I suppose, that in the great historical heritage which Greece has bequeathed to the western world her art is the least important element, splendid as we may believe her literature and her philosophy to be. Let us then not forget the far-reaching importance of this immortal and life-giving product of her civilization.

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REVIEWS

The Roman Forum, its History and its Monuments.
By Ch. Hülsen. Translated from the 2nd German edition by Jesse Benedict Carter. With 5 Plates and 139 Illustrations in the text. Rome: Loescher & Co. (1906). \$1.75 net.

The first edition of Professor Hülsen's *Das Forum Romanum* was published in 1904; a second edition

followed in 1905. Since that time the book has been translated into English, French, and Italian, and it is now altogether the most complete and reliable guide for scholar and tourist alike to the monuments of this famous spot.

The English edition, with which we are at present concerned, has been revised and brought up to date by the author, particularly in the sections relating to the Comitium, the middle space of the Forum, and the archaic necropolis. The illustrations and plates number over 140, about 30 more than in the first publication, and are a distinctive and valuable feature of the work. Plate IV presents a recent view taken from the Capitoline Hill which shows the Forum as it looks at the present day. Two clear plans accompany the work, one of the Forum and adjacent buildings, the other of the monuments lying farther east along the Sacred Way. As in the former editions, the critical scholar will find the ancient sources and modern literature given in an appendix.

The opportunity which a new edition offers to an editor to revise and correct his work has been put to good use, and the slight errors noted in the *American Journal of Philology* (26, pp. 217-221) and elsewhere have been for the most part corrected. On p. 203 we read that "In the north-west corner of the court (of the Atrium Vestae) are three large marble bases which were excavated here in 1883". This is probably an error, and since these bases are of considerable historical importance, inability on the part of an interested visitor to find them may prove disappointing. In the summer of 1905, when the present reviewer was reading the first edition in the Forum, these three bases had been removed from their places: this was in consequence of excavations that had been made in the north-west corner of the Atrium in order to reach a lower level. The inscribed base described on pp. 203-204 stood at that time near the south-west corner of the court. In like manner I had difficulty in finding the inscribed fragment of an architrave mentioned on p. 226. It lay not "opposite on the right", but at some distance farther up on the Sacred Way.

The first fifty-five pages comprise an historical